ORISSAN ORIENTAL TEXT SERIES (Sanskrit)—11

RĀSAGOṢṬHĪRŪPAKAM

ANĀDI MIŚRA

उत्कलीयप्राच्यग्रन्थमाला (संस्कृतम्)—११

अनादिमिश्रविरचितं

रासगोष्ठीरूपकम्

सम्पादकः
श्रीदुःखिश्यामपट्टनायकः

प्रकाशकः
पर्यटन-सांस्कृतिकव्यापार-निर्देशालयः
ओड़िशाराज्यम्, भुवनेश्वरः

प्रकाशकः
ओड़िशाराज्य-सर्वकाराणां
पर्यटन-सांस्कृतिकव्यापार-निर्देशालयः
भुवनेश्वरः—७५१०१४

प्रथममुद्रणम्—१०००
१९७८

मुद्रापकः
आलोकप्रभा प्रिण्टर्स्
खट्विन्साहो, कटकम्
स्वर्णप्रभा प्रिण्टर्स
डगरपड़ा, कटकम्

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Anādi Miśra's

RĀSAGOṢṬHĪRŪPAKAM

EDITOR

SRI DUKHISYAMA PATTANAYAK

PUBLISHER

DIRECTORATE OF TOURISM & CULTURAL AFFAIRS

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INTRODUCTION

I. *On the Manuscript*

'Rāsagoṣṭhī-rūpakam' has been edited on the basis of a single palm-leaf manuscript[1] preserved in the Orissa State Museum, Bhubaneswar. This was purchased from one Narasimha Misra of Gaḍa-māṇitri, Puri on 4.5.64. The text of 'Rāsagoṣṭhī-rūpakam' starts with separate page marks after the text of 'Keḷikalloḷinī', another work of poet Anādi Miśra in five taraṅgas, which comes to an end in the 95th folio of the same manuscript. The size of each folio in the manuscript is 38 cm. L×3 cm. B. Each side of a folio of this manuscript contains only two lines, each line containing 78 letters on an average. The writing of 'Rāsagoṣṭhī-rūpakam' has been completed in 14 such folia. There are marginal notes either explaining the meaning of some peculiar words at places or giving the Sanskrit renderings of the Prakrit portions where necessary. But at places the scribe has given in Sanskrit the speech which should normally be in Prakrit or omitted the Sanskrit rendering of the Prakrit dialogues in the text. Hence the editor has faced difficulty while editing the text and has supplied the Sanskrit and the Prakrit rendering where they were lacking; by himself with clear mention of the fact in the foot-notes.

II. *Poet Anādi Miśra and his Date*

The date of the poet has been elaborately discussed in the Introduction to 'Maṇimāḷā Nāṭikā' by the editor.[2] Dr. (Mrs.)

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1. Orissa State Museum, Manuscript No. L/319.
2. Shri Dukhisyama Pattanayak—Introduction to 'Maṇimāḷā Nāṭikā', pp. 1—7.

Savitri Rout who did pioneer work in submitting a Ph. D. thesis on 'Maṇimālā Nāṭikā' by poet Anādi, followed Sri K. N. Mahapatra[3] in identifying the poet's patron Nārāyaṇa Maṅgarāja as the son of Rāmacandra Maṅgarāja, a minister of the ruler of the Khemundi kingdom in the district of Ganjam, Orissa. But the discovery of 'Rāsagoṣṭhī-rūpakam' threw new light on the subject and has helped in more correctly identifying the poet and determining his date. Sri Mahapatra has also corrected his views later on in his 'Khurudhā Itihāsa'.[4]

The prologue in 'Rāsagoṣṭhī-rūpakam'[5] indicates that it was composed by Anādi Miśra on being encouraged by one Vanamāli Jagaddeva, a king of Śrī Khaṇḍapallī. We find the name of one Vanamāḷi in the lineage of rulers[6] of present Khaṇḍapaḍā, an ex-feudatory state in the district of Puri But the poet composed Maṇimālā Nāṭikā on being persuaded by one Nārāyaṇa Maṅgarāja, who was highly honoured by all the kings subordinate to the Great King of Utkal *i. e.* the Gajapati King[6]. The poet has not given any other clue to the identity of his patron, nor even the name of the place ruled by him. But it will be of interest to all to note that the name of Nārāyaṇa

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3. A Descriptive Catalogue of Sanskrit Manuscripts of Orissa, Vol. II, pp. CXLII.

4. Sri Kedaranatha Mahapatra – 'Khurudhā Itihāsa', (1969) p. 108.

5. "यदधीतं खलु श्रीखण्डपल्लीपुरीचन्द्रमण्डलिचन्द्रिकोद्गमेन समस्तराजसमाज-नानामणिगणविशुद्धब्रह्मलक्षणहीरकेण भाग्यसौभाग्यनिर्झरभागीरथीभवद्भग-वद्भक्तिना वनमालिजगद्देवेन प्रेरितेन श्रीमदनादिकविना विरचितं श्रीरासगोष्ठी नाम रूपकम् । (Rāsagoṣṭhi-rūpakam, p. 2).

6. "श्रीमदुत्कलेश्वरपादपङ्कजोपजीविराजसमाजमौलिमाल्येन श्रीनारायणमङ्गराजेन प्रयुज्यमानेन मया 'मणिमाला' नाम नाटिका कृता"—Maṇimāḷā, p. 4.

Maṅgarāja, too, is found in the following genealogy of Khaṇḍapaḍā-Rāja-family as given by Paṇḍita Candraśekhara Miśra[7] —

Yadunātha Maṅgarāja (1599 – 1675 A. D.)
|
Nārāyaṇa Maṅgarāja (1675 – 1709 A. D.)
|
Vālukeśa Maṅgarāja (1709—1723 A. D.)
|
Vanamāḷī Jagaddeva (1723 – 1734 A. D.)

This genealogy as also the period of reign of each ruler given in it also corroborate the Khaṇḍapaḍā-Rāja-Vaṁśāvaḷī available in a manuscript form[8]. Besides there are other literary evidences which confirm the dates given in the above genealogy.[9]

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7. Pt. Candraśekhara Miśra 'Sāmanta Candraśekhara (Jīvanī)' in Oriya, published by the Author, 4th Edition, 1955, pp. 27-28.

8. The extracts supplied by Sri Srinivasa Ratha, the Pandit incharge of Mss. Library, Utkal University, from an Oriya hitherto unpublished palm-leaf manuscript entitled 'Khaṇḍapaḍā – Rājavaṃśāvalī', under his possession, are as follows .

"हरिहर नरिन्द्रङ्क भाइ यदुनाथ मङ्गराजे कलियुगर भोग ४७०० बरसठारे फाल्गुन कृष्ण द्वादशी भोग याइ त्रयोदशोरे ए खण्डपड़ाकु आसि एथिरे थिवा करणा मङ्गराजङ्कु हाणि राजुति कले। एहाङ्क राजुति ब ७६ षे
एहाङ्क पुत्र नारायण मङ्गराज ब ३४ र्प।
एहाङ्क पुत्र बालुकेश मङ्गराज ब १४ र्प।
एहाङ्क पुत्र वनमाली मङ्गराज राजुति ब १२ र्प।

9. Introduction to 'Maṇimāḷā Naṭikā', pp. 4, 6, 7.

Now, since Anādi composed 'Maṇimālā Nāṭikā' during the reign of Nārāyaṇa Maṅgarāja (1675 – 1709 A. D.) and 'Rāsagoṣṭhī-rūpakam' during the reign of Vanamālī Jagaddeva (1723 – 1734 A. D. , he must have also enjoyed the patronage of Vālukeśa Maṅgarāja, the ruler during the period between Narāyaṇa Maṅgarāja and Vanamāli Jagaddeva. It can, therefore, reasonably be said that poet Anādi, who enjoyed the kind patronage of three successive rulers of Khaṇḍapaḍā dynasty and wrote during the above period, flourished approximately in between 1650 and 1730 A. D.

III. *Family of the Poet*

The readers get a clear picture of the family tradition of poet Anādi Miśra from the account given by him in his 'Maṇimālā Nāṭikā.'

Poet Anādi was born in a famous Bhāradvāja family of Utkala. His grandfather's name was Mukunda, that of his father Śatañjīva and of his mother Nimbadevī. Śatañjīva Miśra, the father of the poet, was the author of a Gītikāvya named 'Mudita-Mādhava'. One of his illustrious ancestors was Divākara Kavicandra Rāya, a renowned scholar who wrote a number of works in prose and poetry and adorned the court of the king of Vidyānagara. He was the author of 'Prabhāvatī', a drama successfully written. Poet Anādi, being greatly inspired by the works of his talented ancestor Divākara, wrote 'Maṇimālā Nāṭikā' under the kind patronage of Nārāyaṇa Maṅgarāja.

Divākara Kavicandra Rāya is identified with the author of 'Bharatāmṛta-mahākāvyam'. It is known from two

verses[10] of this unpublished 'Bhāratāmṛta-mahakāvyam' that the title 'Kavicandra-Rāya' was conferred on Divākara by his patron Gajapati 'Pratāparudra Deva (1496 – 1534 A. D), the Emperor of Orissa. Further it is known that the poet Divākara had occupied a dignified position in the court of Kṛṣṇadeva Rāya (1509 – 1529 A. D.), the king of Karṇṇāṭa, because of his scholarship and learning.[11] Since Vijayanagara kingdom, a seat of scholars was known also as Vidyānagara, the poet Divākara was rightly described as 'विद्यानगरविद्यागरिमग्रावटङ्कः' by his descendant Anādi in his Maṇimāḷā Nāṭikā.[12] Poet Divākara, too, in the last verse of Canto-I of his 'Bhāratāmṛta mahākāvyam' says that he was born in Bhāradvāja family from his father Vaidyeśvara and mother Muktā.[12] Hence, the genealogy of poet Anādi born in the same Bhāradvāja family may be drawn as follows :

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10. (a) यस्य श्रीकविचन्द्ररायपदवीभाजो रसाम्भोनिधौ···

(Last Verse of Canto-II)

(b) यश्चापत् कविचन्द्ररायपदवी श्रीरुद्रभूमिभुजो···

(Last Verse of Canto-XXV)

'Bhāratāmṛta Mahākāvyam', Orissa State Museum, Ms. No. L/68.

11. कर्णाटाधिपकृष्णरायसदसि ख्यातस्य विद्वत्तया···

(Last Verse of Canto-VI) Ibid.

12. 'Maṇimāḷā Nāṭikā', p. 3.

Vaidyeśvara Miśra

|

Kavicandra Rāya Divākara Miśra
(C. 1470—1500 A. D.)

|

In this family was born
Mukunda Miśra

|

Śatañjīva Miśra
Wife – Nimba Devī

|

Anādi Miśra
(C. 1650—1730 A. D.)

Anādi mentions the name of his parents in reverence at the end of the first Taraṅga of his other unpublished work Keḷikallolinī as follows :

पातिव्रत्यसुधासरित्प्रसरभूः श्रीनिम्बदेवीगिरां
जीवातोर्यमजीजनज्जनमतं श्रीमच्छतंजीवतः ।
तेनेराभिरनादिना विरचिता या केलिकल्लोलिनी
तस्यामेष लसद्रसो व्युपरमं पूर्वस्तरङ्गोऽगमत् ।। [13] (V. 101)

In the rest of the four Taraṅgas the poet repeats the same verse with the following changes in the last lines— तस्यामेष तरङ्ग आदितरसात् पूर्वानुजः पूर्णताम् (Last Verse of the 2nd Taraṅga), तस्यामापदसौ तरङ्ग उदितः पूर्त्ति चतुर्थाग्रजः (Last Verse of the 3rd Taraṅga), तस्यामेष तरङ्ग आदिततरां पूर्त्ति तृतीयानुजः (Last Verse of the 4th Taraṅga) and तस्याः पूर्त्तिमयं तरङ्ग उदयद्भङ्गिर्व्यधात् पञ्चमः (Last Verse of the 5th Taraṅga).

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13. यं प्रासूत पतिव्रता गुणवती मुक्ता विमुक्तात्मनः ।
श्रीवैद्येश्वरतो विभूषितभरद्वाजान्वयादात्मजम् ।।

(भारतामृतमहाकाव्यम्)

In 'Maṇimālā Nāṭikā', the poet speaks of his parents in clearer terms in the following verses—

श्रीमन्मुकुन्दाभिधभाग्यसिन्धोर्जातः शतञ्जीवनवीनचन्द्रः ।
तस्याव दातस्य शरीरजन्मा विराजते कश्चिदनादिनामा ॥
श्रीनिम्बदेवीदिविषल्लतायाः
श्रेयःफलं साधुषु साधु नम्रः ।
वाचो विलासैः स कविः करोति
सूक्तं न कं पायसपारणाय ॥ [14]

Hence, Anādi, son of Śataňjīva through mother Nimba Devī, who had the advantage of a lineage of scholars and was patronised by three successive rulers of Khaṇḍapaḍā, flourished during C. 1650—173. A. D. and was the author of 'Maṇimālā Nāṭikā', 'Kelikallolinī' and 'Rāsagoṣṭhī-rūpakam'.

III. *Rāsagoṣṭhī-rūpakam*

It is a short play in one act depicting the dalliance of Śrīkṛṣṇa with the cowherdesses of Gopa on a full moon night of the autumn season.

The name of the play derived in the following two ways also suggests the theme of the play – रासस्य गोष्ठी (षष्ठी तत्पुरुषः), तामधिकृत्य रूपकम् रासगोष्ठीरूपकम् (कर्मधा०) *i. e* a play based on the sportive dance of a group of Rāsa dancers, or रासम् अधिकृत्य गोष्ठीरूपकम् रासगोष्ठीरूपकम् *i. e.* a Goṣṭhī-rūpakam depicting 'the Rāsa' or 'Rāsa-dance'.

What is Rasa ?

The word 'रास' is derived from √रस् meaning (शब्दे) to shout, to make a noise, to sing, to praise etc. or (आस्वादनस्नेहनयोः)

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14. मणिमाला (१ । ६, ७)

to taste, to feel etc., with which is affixed घञ्. It may also be derived from √रास् meaning (शब्दे) to yell, to sound, etc., with the same affix घञ्. Hence, 'Rāsa' is a form of dance accompanied with singing.

Some derive रास by affixing अण् to the secondary nominal base रस, thus interpreting it as रसानां समूहः, the combination of all forms of joy and bliss. Hence, according to Visvanātha Cakravartin, the famous commentator of the Bhāgavatam—"Rāsakrīḍā is complete absorption in Rāsa which is a combination of the Rasas or the joys and bliss of dancing, singing and kissing etc".[15] Kṛṣṇa is considered to be the abode of all the Rasas or the veritable incarnation of Rasa and his extremely charming dalliance with Gopis has found full expression in the Rāsa-Līlā.

Other famous commentators of the Bhagavatam have also attempted to explain the word 'Rāsa' in a similar manner.[16] But 'Rāsa' according to Śrīdharsvamin, is a type of dance which is performed with many female dancers.[17]

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15. 'नृत्यगीतचुम्बनादीनां रसानां समूहो रासस्तन्मयी या क्रीडा' सा रासक्रीडा इति—सारार्थदर्शिनी on भागवतम् (१० । ३३ । ')

16. (a) 'नृत्यादिषु भरतरीतिसङ्गेषु गातुमुपक्रान्तेषु योऽभिरसोल्लासो जायते स रसः, तत्सम्बन्धी रसो रासः, तदुद्रेकेण क्रीडा नृत्यविशेषः'—इति विजयध्वजकृतलक्षणम् ।

(b) प्रेमरसपरिपाकविलासविशेषात्मकः क्रीडाविशेषः अथवा परमरसकदम्बमयो व्यापारविशेषः इति सनातनगोस्वामिकृतलक्षणम् ।

17. 'रासो नाम बहुनर्त्तकीयुक्तो नृत्यविशेषः—इति श्रीमद्भागवत (१० । ३ । २३)-भावार्थदीपिकायाम् ।

In the Rāsakrīḍā, according to Śrīmad Bhāgavatam, Kṛṣṇa multiplied himself and actually stood between every two women. The circle (maṇḍala) was thus formed by a number of couples, each consisting of one Gopī and one Kṛṣṇa.[18] This has been marvellously described in 'Kṛṣṇa-Karṇāmṛtam' as follows :

अङ्गनामङ्गनामन्तरे माधवो माधवं माधवं चान्तरेणाङ्गना ।
इत्थमाकल्पिते मण्डले मध्यगः संजगौ वेणुना देवकीनन्दनः ॥ [19]

Hence Rāsa-dance implies the dance of the Gopis around one Kṛṣṇa or of many Gopis with many Kṛṣṇas in a circle, each Gopī being associated with one Kṛṣṇa, Kṛṣṇa having mainfested himself in many identical forms. Here the circle (maṇḍala) formation is the first requisite.

Rāsa is, therefore, a graceful sportive dance in which female dancers in general and Gopis with Kṛṣṇa in particular dance in a circular form.

IV. *Goṣṭhī-Rūpakam*

Besides the Rūpakas (major plays) and Upa-Rūpakas (minor plays) Viśvanātha, Rāmacandra, Guṇacandra, Sāradātanaya and Sāgaranandin have listed out some other species, *viz,* (1) Goṣṭhī, (2) Rāsaka, (3) Prasthāna, (4) Ullāpa, (5) Kāvya, (6) Saṁlāpaka, (7) Śrī-gadita, (8) Śilpaka, (9) Vilāsikā, (10) Halliśa, (11) Durmallikā, (12) Nāṭya-rāsaka and (13) Nartanaka as these show the characteristics rather of pantomimes with song, dance and music than of serious drama.

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18. रासोत्सवः संप्रवृत्तो गोपीमण्डलमण्डितः ।
योगेश्वरेण कृष्णेन तासां मध्ये द्वयोर्द्वयोः ॥ (श्रीमद्भागवतम्, १० । ३३ । ३)

19. कविकर्णपूरस्य कृष्णकर्णामृते (२ । ३५)

What is a Goṣṭhī-Rūpakam ?[20]

Of the above Goṣṭhī is graced with nine or ten common characters. It does not contain lofty discourse and employs the action Kaiśikī[21]. It is devoid of

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20. The definition of Goṣṭhī according to Viśvanātha is :

प्राकृतैर्नवभिः पुंभिर्दशभिर्वाप्यलंकृता ।
नोदात्तवचना गोष्ठी कैशिकीवृत्तिशालिनी ॥
हीना गर्भविमर्शाभ्यां पञ्चषड्योषिदन्विता ।
कामशृङ्गारसंयुक्ता स्यादेकाङ्कविनिर्मिता ॥

(साहित्यदर्पणः, ६ । २७४-५)

The above definition of Goṣṭhī by Viśvanātha is based, perhaps, on the following definition given by Śāradātanaya :

अथोत्पाद्यकथैकाङ्का गोष्ठी शृङ्गारमन्थरा ।
रूपसौन्दर्यलावण्योपेतषट्पञ्चनायिका ॥
प्राकृतैर्नवभिः पुंभिः दशभिर्वाऽप्यलंकृता ।
गर्भावमर्शसन्धिभ्यां शून्या नोदात्तवाक्कृता ॥
अत्र स्यात् कैशिकी वृत्तिः मृद्वी नान्यरसाश्रया ।
न कुञ्जरघटाघातपात्रं भवति कन्दली ॥

(भावप्रकाशनस्याष्टमाधिकारे)

21. या श्लक्ष्णनेपथ्यविशेषचित्रा स्त्रीसंकुला पुष्कलनृत्यगीता ।
कामोपभोगप्रभवोपचारा सा कैशिकी चारुविलासयुक्ता ॥

(साहित्यदर्पणः, ६ । १२४)

That performance is called the Kaiśikī which is associated with charming vivacity, which is peculiarly delightful from the fascinating dresses worn therein by the heroine and others, in which women abundantly take part, dancing and singing are fully indulged in, and then actings are founded on the enjoyments of love.

(Trans. by P. D. Mitra, Mirror of Composition p. 219)

Garbha[22] and Vimarśa[23] and represents five or six female characters and represents love and enjoyment and consists of one act.

A Gosṭhī-rūpakam is hardly available in Sanskrit Literature. In fact, Rāsa-gosṭhī-rūpakam stands as the only specimen of Gosṭhī-rūpakam yet discovered. Viśvanātha speaks of one 'Raivata-Madanikā' but it has not yet been discovered. Anādi tried his hand in this rarest specimen of Sanskrit Drama and was successful in his attempt.

There are only three male characters, *viz*, ŚrīKṛṣṇa—the Hero and his two companions—Subaḷa and Sudāma. There are two main female characters, *viz*, Rādhikā—the heroine and her chief companion, Laḷitā, and they are accompanied by some Gopis.

Hence, we find that the male characters in this Gosṭhī-rūpakam are much less in number than the prescribed

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22. फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन ।
गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहुः ॥
(साहित्यदर्पण:, ६ । ७८-६)

The Garbha (cat astasis) is that wherein the first cause or Germ of the Fruit, that has previously sprouted, is developed but is attended with frequent hindrance in its growth and search for the object wished for.
(Trans. by P. D. Mitra – Mirror of Composition p. 196)

23. यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकः ।
शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ॥ (साहित्यदर्पण:, ६।७६-८०)

Where the means of gaining the End is devoleped more than in the Garbha, but is impeded by a curse or the like—that is known as the Vimarsa.
(Trans. by P. D. Mitra—Mirror of Composition)

number of nine or ten. But like the Gopis, Kṛṣṇa must have other Gopālas like Subala, Sudāma etc. as his other companions. Rādhā is described as accompanied by her companions though the name of only one of them is mentioned, *i. e.*, Lalitā. It may be presumed that the number of Gopikās was five or six or thereabout as it is stated that Rādhā with her companions performed Rāsa dance. This also is in fitness with the characteristics of Kaiśikī that is required for a Goṣṭhī-rūpakam for Kaiśikī-Vṛtti is Strī-Sāṅkulā or has an abundance of female characters. We also do not find Garbha and Vimarśa sandhis in this play. Lofty words with high accent have also not been employed in this drama.

V. *The Subject-matter of Rāsa-Goṣṭhī-Rūpakam*

The subject-matter of Rāsa-goṣṭhī-rūpakam is by and large based on the account as found in Śrīmad-Bhāgavatam. Poet Anādi has tried to make the Rāsa a play though a Rāsa requires more of action than of speech being pantomimic in character as has been said earlier. There is, therefore, no scope for much development in the play. Some significant characters have been introduced only in the beginning.

The play commences with the benedictory verse—

श्रीराधाप्रभृतिव्रजाम्बुजदृशां संमोहसिद्धौषधिः
कन्दर्पस्य जगज्जयप्रकरणप्रस्तावनानान्दिका ।
वाणीमङ्गलरङ्गधामकुतुकात्संगीतदीक्षादिशो
रासोल्लासविलासिनो भगवतो वंशीध्वनिः पातु वः ॥

'Let the sound of the flute of the Lord luxuriating in the merriment of Rāsa pastime, which is the effective medicine for enchanting the lotus-eyed ladies of Vraja like Śri-Rādhā and others, and which stands as an invocation to the prologue of the Cupid's winning of victory over the world, and which is a

cardinal point in the devoted learning of music at the pleasant play-house of the Goddess Sarasvatī, protect you.'

In the beginning the Sūtradhāra being fascinated with the beauty of the autumn has expressed his intention to stage a suitable play in consultation with the Principal Actor. The Principal Actor then proposes to stage the Rāsagoṣṭhī-rūpakam of Anādi Miśra.

Then after a short description of the autumn season the Sūtradhāra speaks of the sweet sound of the flute of Lord Śrīkṛṣṇa and how it attracts Rādhā and her companion, Laḷitā. The play begins thereafter.

Rādhā, on seeing the pleasant moon-lit forest of Vṛndāvana, is reminded of Srīkṛṣṇacandra and Laḷitā, the bosom friend of ŚrīRādhā, at the appropriate moment gives vent to the thoughts lurking in the heart of ŚriRādhā. Sunk in deep thoughts of Śrikṛṣṇa, Rādhā finds the place hot and intolerable for her without him. Then Laḷitā, pointing at a humming bee, tells Rādhā that the bee being advised by Cupid expresses through its humming the vow of Śrīkṛṣṇa that He will enjoy the company of the Gopis. Rādhā then listens to the sound of the flute followed by the sound of the anklets and from that infers the location of the rendezvous of the Gopis and then intends to go there unnoticed. Accompanied by Laḷitā, she reaches the place and observes their sport unnoticed hiding along with her friend in a bower.

Then the poet introduces a Viskambhaka to serve the purpose of connecting the incidents that happened and that were

going to happen and thus makes ŚrīRādhā and Lalitā able to know the heart of Śrīkṛṣṇa.

Śrikṛṣṇa, on the other hand, gives vent to the feelings of his heart before Subala, an intimate friend, and both discuss about Rādhā, the lady-love.

Kṛṣṇa does not find any reason in Rādhā's not coming to him despite his calling her through the Vaṁśī-Dūtī (the sound of the flute which serves as a messanger) and waits with increasing intensity of feeling.

Rādhā hid amidst a bower with Lalitā, comes to know of the intensity of love of Kṛṣṇa for her and, therefore, considers herself fortunate in having been able to occupy the mind of Śrikṛṣṇa, her Divine lover. She is also happy to know of the anguish of Śrīkṛṣṇa because of her delay in coming despite the call of love given through the flute. She, therefore, does not like any longer to keep her thoughts to herself and stay away from Śrīkṛṣṇa. She goes to Śrīkṛṣṇa accompanied by Lalitā. Śrīkṛṣṇa receives ŚrīRādhā cordially and both are so glad to meet each other that they forget their tiresome journey all the way to the forest from their residences. Then Lalitā on behalf of all the cowherdesses requests Śrikṛṣṇa to accept them along with ŚrīRādhā. She then praises the glory of Śrikṛṣṇa. Radha amidst this conversation forgets to offer something as a token of courtsey. But soon after she offers sandal paste, garlands and betel etc. in His honour.

Rādhā and Lalitā, thereafter, like to join with other Gopis coming for Rāsa dance. Śrīkṛṣṇa is also pleased to see them all coming on being invited by the sound of the flute and receives them. But in order to know their intensity of love. He wants to put them on a trial. He, therefore, asks the reason for their arrival in the forest in the night.

The Gopis surprised at such a question reply that Kṛṣṇa is the reason for whom they have come.

Kṛṣṇa then advises them to go back to their husbands and children as otherwise their association with Him would result in calumny.

In reply, the devoted Gopis say that all the scriptures describe Him as the All in All of the creation and it is, therefore, that they have come to render service to Him.

Śrīkṛṣṇa still does not approve of their behaviour. But the Gopis, with tears in their eyes, on the otherhand, appeal to him with steadfastness that as it is impossible to have lotus without water, the day without the sun, and the household life without amorous action, so, too, their lives would be imposible without Him.

Śrīkṛṣṇa is moved by this attitude of self-surrender of the Gopīs. He then, consoles and accepts as them all and indulges in the amorous Rāsa sports.

VI. An Appreciation

Rāsa is considered by all the devotees to be the sweetest Līḷā of Śrīkṛṣṇa in the Bhāgavatam. This Rāsa takes place on a full-moon night of the autumn season when the hills and forests put on a gay appearance and blossoms appear on the trees and creepers. The cool and delightful atmosphere after the end of the rainy season, the blooming flowers and the nectarean silvery beams of the full moon much prior to the advent of the winter combine to excite a hidden desire in the hearts of the Gopis roused by the all fascinating sound of the magic flute of the Lord. Anādi describing this, says :

शिताभ्रघनचन्दनद्रव इव स्फुरच्छीतिमा
तुषारकरदीधिति व्रज इव स्फुटाह्लादनः ।
प्रसूनधनुषः शिलिमुख इव स्पृशन्मानसं
क एष मुरलीध्वनिर्मधुरिमश्रियं गाहते ॥ [24]

The blessed and delightful music evoking Love that enchants the universe starts its career from the sweet flute of the Enchanter Śrīkṛṣṇa at a time quite befitting to the amorous sports. Śrīmad Bhāgavatam describes this in the following manner :

निशम्य गीतं तदनङ्गवर्द्धनं
व्रजस्त्रियः कृष्णगृहीतमानसाः ।
आजग्मुरन्योन्यमलक्षितोद्यमाः
स यत्र कान्तो जवलोलकुण्डलाः ॥[25]

i. e., As soon as that love exciting (exciting desire for union with Śrīkṛṣṇa) music entered their ears, the minds of all the damsels of Vraja became full of Śrīkṛṣṇa. They immediately left their work and started to meet their dearest Śrīkṛṣṇa. On account of excessive eagerness, forgetting everything else, they ran in whatever condition they were at that time without even seeking the company of fellow girls during this night visit. They ran so quickly that their ear-rings shook and swayed all the way.

The difference between the above two verses may be noted. Anādi gives stress on the Vaṁśī-dhvani (the sound of the flute) while the Bhāgavatam speaks of the 'Gītam' to be the cause of excitement of love. Vaṁśī in later period has been considered as the foremost factor and one of the messangers of Śrīkṛṣṇa in His effort at union with Śrī Rādhā in the 'Ujjvala-Nīlamaṇi' by Śrī Rūpa-Gosvāmin.[26]

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24. रासगोष्ठीरूपकम्, श्लो-३
25. श्रीमद्भागवतम् (१० । २६ । ४)
26. उज्ज्वलनीलमणि (२ । १६)

In describing the all-thrilling sweep of the sweet note of the flute, Rūpa-Gosvāmin writes—

रुन्धन्नम्बुभृतश्चमत्कृतिपरं कुर्वन्मुहुस्तुम्बुरुं
ध्यानादन्तरयन् सनन्दनमुखान् विस्मापयन् वेधसम् ।
औत्सुक्यावलिभिर्बलिं चटुलयन् भोगीन्द्रमाघूर्णयन्
भिन्दन्नण्डकटाहभित्तिमभितो बभ्राम वंशीध्वनिः ॥ [27]

"The sacred divine music of that Flute, flooding the whole Vṛndāvana with its soul-enthralling nectarean melody, rose to the heavens and arrested the motion of the clouds. Reaching Indra's paradise, it filled again and again with wonder, Tumburu, the chief musician of the Devas, in the abode of Brahmā (Brahmaloka). It disturbed the trance of great sages like Sanandana and surprised Brahmā Himself. Thus having conquered the whole of the upper regions it descended to the nether world; and thrilled the divine Lord of Serpents, Ananta or Śeṣa who began to shake His thousand heads. Thus penetrating the whole of this universe, the music of Śrīkṛṣṇa's Flute spread throughout the infinite space".

Rādhā, on listening to the sound of the Flute, as if swayed by the storm, is attracted towards Vṛndāvana for the attainment of perfection through wining a victory over Cupid. She is accompanied by Laḷitā her intimate friend.

Neither the name of Rādhā nor the conversation between Laḷitā and Rādhā does occur in the Bhāgavatam. But the Gosvāmi – writers have created a large body of literature depicting the love between Rādhā and Kṛṣṇa. Anādi was influenced by that to a great extent. The description of Vamśī-dhvani (or the sound of the flute) and Vamśī-dūtī (the flute as

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27. विदग्धमाधवम् (१ । २७)

messenger) are proofs of his being influenced by Rūpa-Gosvāmin, the celebrated author of the Ujjvaḷa-Nīḷamaṇi and the Vidagdha-Mādhava-Nāṭaka.

Poet Anādi is found in this drama to be very economical in his expression which is just contrary to the style he has adopted in his Maṇimāḷā. He restricts the Gopī-Gīta or the reminiscences of the Gopīs containing nineteen melodious verses in the 31st Chapter of the 10th Skandha of Śrīmad-Bhāgavatam to only one verse as given below.

स्फुटति हृदयं तापैर्ग्रैष्मातपैरिव पङ्किल-
क्षितितलमलं शुष्कं लीलाजलाहरणोद्धतैः ।
इह कृतगृहशङ्कां काकोदरीवरदायिनी
विकिरतितरां घोरज्वालं विषादविषानलम् ॥ [28]

The greatness in the love of the Gopis lies in their loving ŚrīKṛṣṇa, whole-heartedly surrendering their own selves. According to the Vaiṣṇava-concept, where there is any desire for return, there the purity of love is strained by lust or desire for selfgratification. The kind and extent of the love of the Gopis towards Kṛṣṇa cannot be described. In reality love is not something which can be expressed through words. That which can lend itself to description is the grossest and the most external form of Love. And this is what Anādi makes out in this drama.

In the love of the Gopis, it cannot be said that there is no passion. But that passion withdraws itself from all other objects of worldly attraction and crossing the barriers of all

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28. रासगोष्ठीरूपकम्—श्लो ७

allurements of the world centres round Śrīkṛṣṇa alone. Hence Kṛṣṇa remembers them. He sees the beauty of Rādhā clad in blue saree in the beams of the moon reflected on the tossing waves of the Yamunā. He, therefore, says :

एतस्यां प्रतिफलिता विसारिवीचौ
शीतांशोर्द्युतिपृषताः स्मृतिं दिशन्ति ।
राधाया अनिलविलोलनीलचेल-
प्रोतानां सरजततन्तुलाञ्छनानाम् ॥ [29]

Kṛsna calls the Gopis through the flute to the moonlit forest at the dead of an autumn night. The Gopis rush in haste on listening to the call of their Lover. But the Eternal Lover wants to know if the Gopis have completely surrendered to him or have any other worldly attachment. So, He advises them to return to their homes in following words :

रजन्येषा घोररूपा घोरसत्त्वनिषेविता ।
प्रतियात व्रजं नेह स्थेयं स्त्रीभिः सुमध्यमाः ॥ [30]

मातरः पितरः पुत्राः भ्रातरः पतयश्च वः ।
विचिन्वन्ति ह्यपश्यन्तो माकृढ्वं बन्धुसाध्वसम् ॥ [31]

तद्यात माचिरं घोषं शुश्रूषध्वं पतीन् सतीः ।
क्रन्दन्ति वत्सा बालाश्च तान पाययत दुह्यत ॥ [32]

भर्तुः शुश्रूषणं स्त्रीणां परो धर्मो ह्यमायया ।
तद्बन्धूनाञ्च कल्याण्यः प्रजानां चानुपोषणम् ॥ [33]

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29. रासगोष्ठीरूपकम् —श्लो-११
30. श्रीमद्भागवतम् (१० । २९ । १८)
31. ,, (१० । २९ । १९)
32. ,, (१० । २९ । २१)
33. ,, (१० । २९ । २२)

दुःशीलो दुर्भगो वृद्धो जडो रोग्यधनोऽपि वा ।
पतिः स्त्रीभिर्न हातव्यो लोकेप्सुभिरपातकी ॥ [३४]

अस्वर्ग्यमयशस्यञ्च फल्गु कृच्छ्रं भयावहम् ।
जुगुप्सितञ्च सर्वत्र ह्यौपपत्यं कुलस्त्रियाः ॥ [३५]

श्रवणाद्दर्शनाद्ध्यानान्मयि भावोऽनुकीर्तनात् ।
न तथा सन्निकर्षेण प्रतियात ततो गृहान् ॥ [३६]

Anādi putting all the above advice in a nut-shell says—
'अयि कुलपालिकाः ! परेण पुरुषेण मया केवलं कलङ्कमेव पारिशेषिकं भवतीनाम् । तत्प्रतियाय परिचर्यन्तां पत्यपत्यादयः ।' [३७]

But the Gopis who are true to their love, come out successful in this test put by their lover by saying :

'पाणणाध ! सव्वं भवं ज्जेवत्ति कधअन्ति तन्ताणि । तदो तुम्ह सेवाए सअलधम्मो भोदि ।' [३८]

"Oh Lord ! the scriptures say that You are All in all. Hence all the virtue is realised by serving you alone."

But when the Lord expresses that He does not like such attitude of theirs then the Gopis, bursting into tears, say that they cannot live without Him.

पयोऽन्तरेण क्व पयोरुहं भवे
क्व वासरं वारिजबान्धवादृते ।
गृहस्थधर्मः क्व मनोभवं विना
क्व वा वियोगात्तव जीवनं च नः ॥ [३९]

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34. श्रीमद्भागवतम् (१० । २९ । २३)
35. ,, (१० । २९ । २४)
36. ,, (१० । २९ । २५)
37. रासगोष्ठीरूपकम्—पृष्ठम्-१५
38. ,, ,, and
cf. प्रेष्ठो भवांस्तनुभृतां किल बन्धुरात्मा (भा० १० । २९ । ३३)
39. रासगोष्ठीरूपकम्—श्लो-१६

Then ŚrīKṛṣṇa, being pleased with the Gopis, accepts them and indulges in the gay dance of Rāsa with them.

The readers also get a charming picture of ŚrīKṛṣṇa in this small play of Anādi. The Eternal Lover, the Supreme Divine ŚrīKṛṣṇa also pines and suffers for the love of the Gopis. He is unable to bear the delay in the arrival of the Gopis. He asks his companions the reasons and describes the good qualities for which He remembers His beloved Gopis.

For the Gopis Kṛṣṇa is the incarnation of Love. They see and realise Kṛṣṇa everywhere in the Vṛndāvana. On seeing the bees hovering round the flowers they recall ŚrīKṛṣṇa mainly due to the resemblance of colour. The shadows of trees at Vṛndāvana sprayed with the rays of the moon remind them of ŚrīKṛṣṇa sprayed with particles of milk. He is the Saviour of theirs. The Gopis are so much fascinated with the transcendental charm of ŚrīKṛṣṇa that they do not think of their relations and home.[40]

In short, Rāsagosthi-rūpakam by Anādi Miśra is the only one act play belonging to the Goṣṭhī-type, hitherto available in the whole range of Sanskrit literature. The poet has chosen 'Rāsa' of Śrīmad Bhāgavatam as the subject matter for his playlet and by that has been able to attract the attention of his readers through its descriptions of the amorous pastimes of Kṛṣṇa with Gopīs as well as of their dance reflecting the joyous spirit of youth and Divine exultation.

VII. Acknowledgement :

It is a pleasure that 'Rāsa-Goṣthī-Rūpakam' of Anādi Miśra is going to see the light of the day for the first time.

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40. रासगोष्ठीरूपकम्—श्लो० – ६ ।

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Dukhisyama Pattanayak
Editor

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रासगोष्ठीरूपकम्

श्रीगणेशाय नमः

श्रीराधाप्रभृतिव्रजाम्बुजदृशां संमोहसिद्धौषधिः
कन्दर्पस्य जगज्जयप्रकरणप्रस्तावनानान्दिका ।
वाणीमङ्गलरङ्गधामकुतुकात्संगीतदीक्षादिशो
रासोल्लासविलासिनो भगवतो वंशीध्वनिः पातु वः ॥ १ ॥

नान्द्यन्ते सूत्रधारः—

(अलमति विस्तरेण सर्वतो विलोक्य) अये ! कन्दर्पभूपतिकीर्त्तिरिव वैषद्या[1]द्वद्वयवादिनी जगद्विजयिनी शरत्कालश्रीः कस्मैचिद्रूपकाय[2] त्वरयति । तदत्र मारिषमापृच्छ्य यथाविहितं संपादयामि । (नेपथ्याभिमुख[3]मवलोक्य) अये ! भाग्यवशेन स्मरणसमय एव स्फुरन्मुखमागच्छति भ्राता मे मारिषः[4] । (प्रविश्य)

मारिषः—भाव[5] ! दिष्ट्या[6] वर्द्धसे यतो भवतो भ्रातरो वयम् ।

सूत्रधारः—(सहर्षस्मितम्)[7] मारिष भवतो वाणीविद्युतो वैदग्ध्य[8]विस्फुरणेन न स्फुरन्मुखत्वेन च किञ्चिद्रूपकं संपादितमिति प्रतिभाति ।

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1. Ms. notes शुक्लत्वं
2. Ms. notes नाटकाय
3. Ms. notes नाट्यान्तरदेशं नेपथ्य उच्यते अत
4. Ms. notes तत्र स्यादुत्तमो भावः किंचिदूनस्तु मारिषः
5. Ms. notes नाट्यविद्योत्तम
6. Ms. notes भाग्येन
7. Ms. notes हर्षस्मितं यथा स्यात्तथा कथयति
8. Ms. notes चातुर्य

मारिषः—(सोल्लासम्) भाव ! भवद्भाग्येन किं किं न सम्पादितम् ? यदधीतं[1] खलु श्रीखण्डपल्लिपुरीचन्द्रमण्डलिचन्द्रिकोद्गमेन समस्त-राजसमाजनानामणिगणविशुद्धब्रह्मलक्षणहीरकेण भाग्यसौभाग्य-निर्भर[2]भागीरथीभवद्भगवद्भक्तिना वनमालिजगद्देवेन प्रेरितेन श्रीमदनादि[3]कविना विरचितं श्रीरासगोष्ठी नाम रूपकम् ।

सूत्रधारः—(सविमर्षम्) मारिष ! तत्सर्वथा[4] जितमस्माभिः, तथा हि—

कालोऽसौ कलहंसकेलिकलिकाप्रोल्लासकल्पद्रुमो
गोपीशस्य[5] विलासरास[6]चरितं चित्रं प्रियार्थास्पदम् ।
धीरश्रीमदनादिविप्र[7]कविता भावा[8]म्बुकादम्बिनी
संगीताध्वशताध्वगा वयमपीत्यानन्दमास्कन्दति ॥ २ ॥

(आकाशे कर्णं दत्वा) अये किं श्रूयते ? वंशीध्वनिरसौ, तथा हि—

शिताभ्रघनचन्दनद्रव इव स्फुरच्छीतिमा
तुषारकरदीधिति[9]व्रज[10] इव स्फुटाह्लादनः ।
प्रसूनधनुषः शिलीमुख इव स्पृशन्मानसं
क एष मुरलीध्वनिर्मधुरिमश्रियं गाहते ॥ ३ ॥

(अग्रतो[11] विलोक्य) अये अतिकौतूहलं वर्त्तते । तथा हि—

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1. Ms. notes अस्माभिरिति शेषः
2. Ms. notes प्रवाह
3. 'प्रेरितेन श्रीमदनादिना' has been written below in the Ms.
4. Ms. सर्वप्रकारेण
5. पी is worm-eaten in the Ms.
6. Ms. notes नृत्यविशेषः
7. वी is written above धी and वनमालिभूप above मदनादिविप्र in the Ms. Hence the alternative reading suggested is वीरश्रीवनमालिभूपकविता
8. Ms. notes भावोऽभिप्रायः
9. Ms. notes किरणः
10. Ms. notes गोष्ठाध्वनिवहव्रजाः । समूहः
11. Ms. notes सर्वविभक्तेराद्यादेः प्राय इति सप्तम्या स्थाने तसिः

श्रीकृष्णचन्द्रमुरलीखुरली[1] मरुद्भि-
राकृष्यमाणहृदया ललितासहाया ।
मूर्त्तेव विश्वविजयिस्मरमन्त्रसिद्धि-
र्वृन्दावनाय[2] वृषभानुसुता प्रयाति ॥ ४ ॥

तदेहि[3] यथायथं संगीतकमनुतिष्ठावः[4] । (इति निष्क्रान्तौ)

[प्रस्तावना]

[ततः प्रविशति राधिका ललिता च]

राधिका—हला ललिदे !

[सखि ललिते !]

ललिता—आणवेदु पिअसहि ।

[आज्ञापयतु प्रियसखी]

राधिका—(वृन्दावनं निर्दिश्य) हला ! एदं वुन्दावणं चन्दिआमण्डिदं मणं हरदि । तधाहि—

[सखि एतत् वृन्दावनं चन्द्रिकामण्डितं मनो हरति । तथाहि—]

(संस्कृतमाश्रित्य)

एतस्मिन्नलिपटली सुधांशुभासा[5]
संकीर्णां दलमपपुष्पमित्यवेत्य ।
संचुम्ब्य भ्रमति मधुन्यनाप्य मुग्धा
स्निग्धास्मन्मतिरिव माधवस्य लीलाः ॥ ५ ॥

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1. Ms notes क्रीड़ाविशेषः
2. Ms. notes गत्यर्थस्यापथ्यार्थाद्वा कृति चेति चतुर्थी *
3. Ms. notes तत आगच्छ
4. Ms. notes आवामिति शेषः । लोट्
5. शुधांशुभासा in the Ms.

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* This Sūtra is from 'Jumara-Saraṇi' Vyākaraṇa. The Pāṇinīya-Sūtra for this is गत्यर्थकर्मणि द्वितीयाचतुर्थ्यौ चेष्टायामनध्वनि (२ । ३ । १२). Here it may be mentioned that the Jaumara-system of Grammar was much in use in Khaṇḍapaḍā area.—Editor.

(तरुतलमालोक्य)

तरूणां स्वच्छायास्थगिततमसामन्तरचर—
स्तलस्योपस्कर्त्ता हिमकरमहो विद्युन्निकरः[1] ।
प्रसक्ते गोदोहे वकरिपुवपुः संबलयता
विधत्ते संस्कारं[2] पृथुविलसतां दुग्धपृषताम् ॥ ६ ॥

ललिता—पिअसहि ! मअणमोहणणाडअणाअको सिरिकण्हचन्दो जो भअदीए हिअए एदारिसं णच्चदि ।

[प्रियसखि ! मदनमोहननाटकनायकः श्रीकृष्णचन्द्रो यो भवद्धृदये एतादृशं नृत्यति ।]

राधिका—(कदुष्णं निश्वस्य) हला ! सो क्खु एसो जं विणा ।

[सखि ! स खलु एषो[3] यं विना]—

(संस्कृतमाश्रित्य)

स्फुटति हृदयं तापैर्ग्रीष्मातपैरिव पङ्किल[4]-
क्षितितलमलं शुष्कं लीलाजलाहरणोद्धतैः ।
इह[5] कृतगृहाशङ्कां काकोदरी[6]वरदायिनी
विकिरतितरां घोरज्वालं विषादविषानलम् ॥ ७ ॥

ललिता—(गुञ्जन्मधुपमुपलक्ष्य) पिअसहि ! मा खुज्झदु । भअदि ! पेच्छ पेच्छ !

[प्रियसखि ! मा खिद्यतु । भवति ! पश्य पश्य !]

(संस्कृतमाश्रित्य)

अद्य प्रसाद्य समयाद्रमयामि गोपी-
रित्याकृतिं कृतिन एव हरेः प्रतिज्ञाम् ।

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1. Ms. notes समूहः
2. Ms. notes भावनाख्यसंस्कारः
3. एषः in the Ms.
4. पंकिल in the Ms.
5. Ms. notes हृदि
6. Ms. notes सर्पो

आयन्नयं मधुकरो मदनोपदिष्टो
नूनं निनादकपटात्प्रकटीकरोति ॥ ८ ॥

राधिका—(सपुलकमालिङ्ग्य) हला ! का एसा पउत्ती अम्भकेरकसोहग्गसुहाकादम्बिणी भोदि ।
[सखि ! का एषा प्रवृत्तिः अस्माकीयसौभाग्यसुधाकादम्बिनी भवति ।]

(संस्कृतमाश्रित्य)

श्रुतिपथपथिकत्वं बिभ्रतीयं प्रवृत्ति-
र्विधुरुचिरिव रुच्या ह्लादयत्यन्तरङ्गम् ।
विरहदहनमप्याश्वासनासारसेका-
त्प्रशमयति शिखायां वारिवाहावलीव ॥ ९ ॥

ललिता—पिअसहि ! ण क्खु जाणेसि किं भत्तअणभाअकुमुदचन्दो णन्दणन्दणो[1] त्ति ।
[प्रियसखि ! न खलु जानासि किं भक्तजनभावकुमुदचन्द्रो नन्दनन्दन इति ।]

राधिका—(मञ्जरीरसिञ्जितनि श्रुत्वा) हला ! जधा णेवुररणिदाइं सुणिअन्ति तधा तक्केमि सव्वाओ गोबालिआओ सिरिकण्हणिअडं वज्जन्तति तदो अम्भे अलक्खिदा भविअ गच्छम्ह । (इत्युभे परिक्रामतः) [सखि ! यथा नूपुररणितानि[2] शृणवन्ति[3], तथा तर्कयामि सर्वाः गोपिकाः श्रीकृष्णचन्द्रनिकटं व्रजन्तीति तदा वयम् अलक्षिता भूत्वा गच्छामः ।]

ललिता—(अग्रतो निर्दिश्य) पिअसहि ! पेक्ख पेक्ख । एसो जउणातडणिअडणिउञ्जआमेलमोलिकदम्बमूलमण्डणत्तणं वहन्तो सिरिकण्हो सुअलेण सद्धं किं पि मन्तअन्तो वट्टदि । तदो इमस्स चरितं

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1. णन्दनन्दतो in the Ms.
2. सिञ्जितानि in the Ms.
3. श्रुन्वन्ति in the Ms.

जाणिदुं इधज्जे वणिउञ्ज णिण्हुहा भविअ चिट्ठम्ह ।
[प्रियसखि ! पश्य पश्य ! एषो यमुनातटनिकटनिकुञ्जापीड-मौलिकदम्बमूलमण्डनत्वं वहन् श्रीकृष्णः सुबलेन सार्द्धं किमपि मन्त्रयन् वर्त्तते । एहि वनिकुञ्जं निह्नुता भूत्वा तिष्ठाम ।]

राधिका—हला ! एअं करेम्ह । (इत्युभे तथा कुरुतः) [सखि ! एवं करवाम[1] ।]

विष्कम्भकः[2]

(ततः प्रविशति श्रीकृष्णचन्द्रः सुबलश्च)

श्रीकृष्णचन्द्रः—सखे सुबल !

सुबलः—आज्ञापयतु प्रियवयस्य !

श्रीकृष्णचन्द्रः—(यमुनां निविश्य) सखे पश्य पश्य !

एषा तुषारकरकान्तिकरम्ब्यमाणा
शर्माणि कस्य न करोति कलिन्दकन्या ।
सुस्निग्धपिच्छिलसुधाकृतसूक्ष्मलेपा
सद्राजपट्टपरिनिर्मितपट्टिकेव ॥ १० ॥

अपिच—

एतस्यां प्रतिफलिता विसारिवीचौ
शीतांशोर्द्युतिपृषताः स्मृतिं दिशन्ति ।
राधाया अनिलविलोलनीलचेल-
प्रोतानां सरजततन्तुलाञ्छनानाम् ॥ ११ ॥

ललिता—(राधिकामालिङ्ग्य । जनान्तिकम्) पिअसहि ! अच्छरिअसुहवी तुमं जा एदारिसं जीअणणाधेण सुमगीअसि ।
[प्रियसखि ! आश्चर्यसुभगा त्वं या एतादृशं जीवननाथेन स्मर्य्यसे ।]

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1. करवामः in the Ms.
2. Ms. notes :

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥

राधिका—(स्वगतम्) सच्चं कच्चाअणी चन्दमण्डलीए वरप्पसादचन्दिआ अम्हकेर[1] मणोरधकेरवं विहसावेदि।

[सत्यं कात्यायनी चन्द्रमण्डल्या वरप्रसादचन्द्रिका अस्मदीयमनोरथकैरवं विकाशयति।]

सुबलः— भो प्रियवयस्य! पश्य पश्य!

एतस्यां विकसद्विशालकुमुदच्छायातलाच्छादिता
भृङ्गी रङ्गतरङ्गिता प्रियतमं सान्वेषणं प्रेक्ष्यते।
किञ्च प्रेमरसप्रसारसरणी हंसो निजं नायकं
कौमुद्यभ्युदयावलोक्य विसरत्काकुः समन्विष्यति॥ १२॥

श्रीकृष्णचन्द्रः—(स्मरणमभिनीय) सखे! समीचीन एष संसारसागरपीयूषमेव स्त्रीपुंसयोर्भावः। तथाहि—

एतादृशं विकसितं व्रजबालिकाना—
माशंसति प्रतिपदं मयि भारती ते।

(सोत्कण्ठं निश्वस्य)

तासां च मे प्रियतमा वृषभानुकन्या
किं वा करोति मदनेन कदर्थ्यमाना॥ १३॥

ललिता—(जनान्तिकम्) पिअसहि! सव्वाणं इत्थआणं सीमन्तसीन्दूररेहा भअदि जा एवं पाणवल्लहेण अणुघेप्पइ[2]।

[प्रियसखि! सर्वासां स्त्रीणां सीमन्तसिन्दूररेखा भवती या एवं प्राणवल्लभेन अनुगृह्यते[3]।]

राधिका—(जनान्तिकम्) हला! सच्चं पाणबन्धवस्स किवाकादम्बिणी मह सोहग्गवरिसं करेदि।

[सखि! सत्यं प्राणबान्धवस्य कृपाकादम्बिनी मम सौभाग्यवर्षं करोति[4]।]

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1. अम्भकेरक in the Ms.
2. अणुघेप्पसि in the Ms.
3. अनुगृह्यसे in the Ms.
4. Ms. notes भविष्यति लट्।

(तथा हि संस्कृतमाश्रित्य)—

मदयति हृदयं मदीयमेतत्
प्रियतमसूनृतमादृतप्रसादम् ।
तृणयति च गुणायतीदधानं[1]
घनघनसारतुषारभानुभासः ॥ १४ ॥

सुबलः—प्रियवयस्य !

प्राणाधिका महनिधिस्तव राधिका सा
नित्यं कवे रसवती कवितेव चिन्त्या ।
अस्या अपि त्वमपि सन्ततचिन्तनीयो
गूढश्रुतार्थ इव भावमयोऽङ्गमत्याः ॥ १५ ॥

श्रीकृष्णचन्द्रः—सखे ! सेयमसौ यस्या हि—

कुन्दावलीकलितमेचकमल्लिकाली
मुग्धा मनो मम विलेढि कटाक्षलेखा ।
नूनं जगद्विजयजन्मयशःसमेता
मोहान्धकारमयशम्बरवैरिमाया ॥ १६ ॥

अपि च—

मधुरिमनवनीतस्फारसुस्निग्धमुग्ध—
श्चतुरिमचणलोलादोलयान्दोल्यमानः ।
प्रणयभरतरङ्गप्रेरितायाः प्रियायाः
स्मितललित[2]दृगन्तः केन विस्मर्यते वा ॥ १७ ॥

ललिता—(जनान्तिकम्) पिअसहि ! सुणेसु सुणेसु । [प्रियसखि ! शृणु शृणु !]

(संस्कृतमाश्रित्य)—

अयं श्रेयान् प्रेयान् कमलनिलयामुग्धचरण—
स्त्वदभ्युद्यत्कामं किमपि वचनं मा रचयति ।

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1. गुणायतिर्दधानं in the Ms.
2. Ms. drops. ०त० ।

समन्तादुत्क्रान्तं हृदयहृदतोऽसंमिततया
रसानामासारं मधुरमधुरं किन्नु[1] गिरति ॥ १८ ॥

राधिका—(जनान्तिकं) हला सच्चं सच्चं । तधा हि—
[सखि ! सत्यं सत्यम् । तथा हि[2]—]

(संस्कृतमाश्रित्य)

नवरतिकलावल्लीलीलाप्रसूनरसश्रियं
श्रयति दयितस्यैतद्वाक्यं प्रसारितसौरभम् ।
मदनतपनक्लान्ता भ्रान्ता मुहुर्मुहुरादरा—
दियमिह चिरादुत्कामत्का मतिर्मधु पायते ॥ १९ ॥

सुबलः—(ससौहार्दस्मितम्) प्रियवयस्य !

सा कापि मोहनमयी मदनस्य सृष्टि—
र्या त्वामपि स्खलयति प्रकृतौ कृतार्था ।
मूर्त्ताऽथवाऽभ्युदयिनी भवदीयभक्ति—
रस्मादृशां च भवतोदृशभावदेवी ॥ २० ॥

श्रीकृष्णचन्द्रः—(सरोमाञ्चस्वरभङ्गम्) सखे ! सा ह्यसौ या हि—

स्फुरति पुरतो वारम्वारं प्रयाति च दूरतो
निजमतिरहो[3] मां तन्नेतुं करोति किमिङ्गितम्
दिशि दिशि पुनर्देहव्यूहं विधाय विभाति यद्,
भवति किमु तत्कामब्रह्मप्रसाधनयोगिनी ॥ २१ ॥

ललिता—(जनान्तिकं) पिअसहि ! सुदं खु पिअदमवअणं इमिणा चन्दगमत्थिणा चन्दरअणं विअ णक्खु काए हिअअं[4] अद्दं भोदि ।

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1. किन्तु in the Ms.
2. Ms. does not give the Sanskrit form of तथा हि—
3. निजमत० in the Ms.
4. हिअं in the Ms.

[प्रियसखि ! श्रुतं[1] खलु प्रियतमवचनम् अनेन चन्द्रगभस्तिना चन्द्रत्नमिव न खलु कस्या हृदयम् आर्द्रं भवति ।]

राधिका—(सरतम्भरोमाञ्चम् । जनान्तिकम्) हला किं पुण कथणिज्जं । तधा हि—

[सखि ! किं पुनः कथनीयम् । तथा हि—]

(संस्कृतमाश्रित्य)

गुणप्रवीणा दयितस्य वाणी
सा काचिदेषाऽद्भुतशक्तिभूतिः ।
समुत्खनन्ती खलु धैर्यशैलं
निर्माति मे चित्तभुवं खरन्ध्राम् ।। २२ ।।

सुबलः—प्रियवयस्य !

भवदीयहृदयपद्मे
पद्मेव सा निवसति सततमिष्टा ।
दूरं याति च यदहो
रतिपतिमायाविलासोऽयम् ।। २३ ।।

श्रीकृष्णचन्द्रः—(सकम्पगद्गदम्) सखे न खलु निर्वचनीया मनसिजमाया दुरात्मना । तथा हि—

धैर्यग्रन्थिं दृढमपि मम प्रोढतीक्ष्णाधिसूची
गाढं विद्ध्वा विकिरति हृदः श्रंसते तद्विवेकः ।
भूयो भूयो भ्रमति च मतिस्तां विनष्टां[2] समन्ता-
दन्विष्यन्ती वत वत ततः संततं खिद्यते च ।। २४ ।।

सुदामा—प्रियवयस्य ! भवदभिष्टसाधिकावंशी दूतिका सर्वं सम्पादयिष्यति तत्कथमिति दुर्मनायसे ।

श्रीकृष्णचन्द्रः—सखे पूर्वं प्रेषितैव वंशिका तथापि कथमेतावन्तं कालं चिरायते जीवितेश्वरी ?

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1. श्रतं in the Ms.
2. ०स्तं विनष्टः in the Ms.

ललिता—(जनान्तिकम्) पिअसहि भअदीं विणा अवि दुम्मणाअदि एसो क्खु महामागिओ तदो इम्मस अग्गदो गदुअ लोअणमहुअरमअरंदधारा भोदु पिअसहि।

[प्रियसखि ! भवतीं विना अपि दुर्मनायते एष खलु महामागिकः । ततोऽस्य अग्रतो गत्वा लोचनमधुकरमकरन्दधारा भवतु प्रियसखी ।][1]

राधिका—(सस्तम्भरोमाञ्चम् । जनान्तिकम्) हला कधं अहं पि चिरं पाणणाधस्स णिअडे[2] भाअ-गोवणं कादुं सक्खुणोमि । ण क्खु पदुमस्स समीबे महुअरी विआ संसहेदि तदो एवं करेम्ह । (इत्युभे तथा कुरुतः) ।

[सखि ! कथं अहमपि चिरं प्राणनाथस्य निकटे भावगोपनं कर्तुं शक्नोमि । न खलु पद्मस्य समीपे मधुकरी प्रिया संसहते तदा एवं करवावः][3]

सुबलः—(दूराद्राधिकाललिते विलोक्य स्वगतम्) अये प्रियवयस्यवंशीदूतिकया[4] समाहूता व्रजवनिताः क्रीडार्थमागच्छन्तीति तदस्मादन्यतो गत्वा भावमनुभवामि । (इति निष्क्रामति)

श्रीकृष्णचन्द्रः—(सहर्षस्मितं, ललितया सह राधिकामालोक्य) अये सत्यं समीचीन समय एव समागता मम जीवनवल्लभा श्रीराधिका। उत मदनमायाविलसितमेतत् । (इति करेण गृह्णाति । स्पर्शमनुभूय) अहो अलीकधिया सम्भाविताधि सत्यैव संभूता प्राणप्रेयसी । (इति सानन्दबाष्पं नाटयन्) कान्ते राधिके !

प्रस्वेदसान्द्रमकरन्दकरारविन्द—
मानन्दवाष्पभरसंतरदक्षिमानम् ।
स्विद्यत्कपोलपुलकोल्लसदास्यमेत—
द्गात्रं प्रदाय मम चार्द्रय[5] सर्वमङ्गम् ।। २५ ।।

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1. Ms. has not given the Sanskrit rendering.
2. निअट in the Ms.
3. Ms does not give the Sanskrit rendering.
4. दूतिकाया in the Ms.
5. सार्द्रय in the Ms.

अपि च—

लावण्यरूपरसरोचन[1] लोभनीय -
मेतद्विलासहसमास्वरमाननं ते ।
चेतोमवस्य वहते घनसारसार—
किञ्चिद्विदीर्णपुटकाञ्चनसम्पुटत्वम् ॥ २ ॥

राधिका—(सानन्दानुरागस्मितम्) पाणण धन्तु पणअप्पणक्कोददासिआ राधिहिआ तुम्मकेर करुणासुमाएण तुम्मफसण-मलअमारुदेण विओअदुग्गमग्गब्भमणकिलेसं विहडेदि ।

[प्राणनाथ नु प्रणार्पणकृतदास्या राधिकया युष्मदीयकरुणानुभावेन तव स्पर्शनमलयमारुतेन वियोग अदुर्गमार्गभ्रमणक्लेशं विह्रियते ।][2]

श्रीकृष्णचन्द्रः—(सौत्सुकस्मितम्) प्रियतमे राधिके ! आः किमुच्यते न खलु ममापि किं तथैव । तथा हि[3] —

ललिता—(सोल्लासस्मितं श्रीकृष्णचन्द्रं प्रति) पाणणाध इमाए पिअसहिए । अणुग्गहप्पसादेण सव्वाओ वअं गोवङ्गणाओ अणुगेज्झिअ[4] ण क्खु किंचिम्मेत्त वुज्झिअ[5] सन्निकरिसेण सअलाओ इन्दिअ-चेट्ठाओ अप्पा अणुगेण्हदि ।

[प्राणनाथ ! इमाः प्रियसख्यः । अनुग्रहप्रसादेन सर्वाः वयं गोपाङ्गना अनुग्राह्या । न खलु किंचिन्मात्रं बुद्ध्वा सन्निकर्षेण सकला इन्द्रियचेष्टाः आत्मा अनुगृह्णाति ।][6]

श्रीकृष्णचन्द्रः—(सानुरागस्मितम्) प्रियसखि ललिते ! सर्वा अपि यूयमस्या अवतारभेदा एव तन्मया सर्वदैव समुपासनीयाः ।

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1. रोरुच in the Ms.
2. Ms. does not give the Sanskrit rendering.
3. A Sloka ordinarily follws तथा हि. However in the Ms. there is no Sloka.
4. अणुगेज्झिओ in the Ms.
5. किंचित्तवुभिए in the Ms.
6. Ms. does not give the Sanskrit rendering.

ललिता—(सप्रणयानुनयम्)[1] पाणणाध ! दासोजणेसु एदारिसो पहूणं अणुग्गहो कंपि महिमं उवचिणदि । तथा हि—

[प्राणनाथ ! दासीजनेषु एतादृशः प्रभूणाम् अनुग्रहः कमपि महिमानम् उपचिनोति । तथा हि][2]

(संस्कृतमाश्रित्य)

कलयति सुरसिन्धुं देवदेवोऽपि मौलौ
श्रुतिपतिरपि कान्तां कण्ठकुञ्ज्यां बिभर्ति ।
त्वमपि च बहुमानं मादृशानामपीमं
विभृष इति विभूनामद्भुता काऽपि लीला ।। २७ ।।

राधिका—(स्मरणमभिनीय । स्वगतम्) अम्हहे[3] पाणणाध ! पहुणा[4] अणित्थं आणिदं जं किं पि तं सव्वाङ्गीणआणन्दवेवल्लेण विसुमरिदं[5] संपदि उवणेमि ।

[अहो प्राणनाथ ! प्रभुणा अनिष्टम् आनीतं यत् किमपि तत् सर्वाङ्गीणानन्द-कैवल्येन विस्मृतं संप्रति उपनयामि ।] (प्रकाशम्)

पाणणाध एदं चन्दणं, अमू माला, इदं तम्बूलं (इति यथास्थानं समर्पयति ।)
[प्राणनाथ ! एतत् चन्दनम् असौ माला एतत् ताम्बूलम् ।][6]

श्रीकृष्णचन्द्रः—(सादरोद्रेकं समुपादाय) प्राणवल्लभे राधिके !

भवती बहुभाग्यसम्पदा
परमोपायनमेव मे कृता ।
उपढौकनमेतदाहृतं
प्रददासीत्थमहो महोत्सवः ।। २८ ।।

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1. सप्रयानुनयं in the Ms.
2. Ms. does not give the Sanskrit rendering.
3. अम्महे in the Ms.
4. पहवा in the Ms.
5. विमरिदं in the Ms.
6. Ms. does not give the Sanskrit rendering.

राधिकाललिते—(अग्रतो विलोक्य) अए एदाओ थणपरिणाहभारणीसहविसंटुल-चलणसम्भव विक्खेव-विलडिदशद्दाअन्त[1]णेवुरणिस्सण[2]कइदवेण मअणस्स जअज्जअजत्तामहूसवणिमन्तणं करन्तीओ सदीओ रासकीलत्थं[3] पाणणाधस्स णिअडं आअच्छन्ति[4] । तदो एदाहिं सहिदा भविअ मणोरधं सहलं करेम्ह । (इति संभ्रमं नाटयतः)

[अये एताः स्तनपरिणाहभारनिःसहविसंष्ठुल-चलनसम्भवविक्षेपविलुलित-शब्दायमाननूपुरनिःस्वनकैतवेन मदनस्य जगज्जययात्रामहोत्सवनिमन्त्रणं कुर्वन्त्यः सत्यो रासक्रीडार्थं प्राणनाथस्य निकटम् आगच्छन्ति । तत एताभिः सहिता भूत्वा मनोरथं सफलं कुर्वः ।[5]]
(प्रविश्य गोपिकाः सोत्सुकं श्रीकृष्णचन्द्रमालोकयन्ति)

श्रीकृष्णचन्द्रः—(सप्रणयप्रसादमालोक्य स्वगतम्) अये मधुरमुरलीदूतिका समाहूता एताः सर्वा गोपिका रासक्रीडानिमित्तमागच्छन्ति[6], ततो यथावन्मनोरथं सम्पादयानि । तथापि प्रथमत आसां भावमवगन्तुं वञ्चयै । (प्रकाशम्)

अयि महाभागाः ! स्वागतं भवतीनाम् । किं निमित्तमेतादृशं साहसमनुष्ठितम् ?

गोपिकाः—(सोद्वेगम्) पाणणाध ! किं णिमित्तं[7] पुच्छीअदि ? भवञ्जेव सव्वं णिमित्तं ।

[किं निमित्तं पृच्छ्यते ? भवानेव सर्वं निमित्तम्][8] ।

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1. शद्दावाअन्त in the Ms.
2. णिसण in the Ms.
3. ०कीलथ्थं in the Ms.
4. आअच्चन्ति in the Ms.
5. Ms. does not give the Sanskrit rendering.
6. ०मागच्छन्ती in the Ms.
7. निमित्तं in the Ms.
8. Ms. doesnot give the Sanskrit rendering.

श्रीकृष्णचन्द्रः—(सस्मितम्) अयि कुलपालिकाः ! परेण पुरुषेण मया केवलं कलङ्कमेव[1] पारिशेषिकं भवतीनाम्। तत्प्रतियाय परिनयन्तां पत्यरत्यादयः ।

गोपिकाः (सवैलक्ष्यम्) पाणणाध। सव्वं भवंज्जेवत्ति कधअन्ति तन्ताणि। तदो तुम्ह[2] सेवाए सअलधम्मो भोदि।
[प्राणनाथ ! सर्वं भवानेवेति कथयन्ति तन्त्राणि। ततः तव सेवया सकलधर्मो भवति।][3]

श्रीकृष्णचन्द्रः—अयि पुरन्ध्रिकाः ! न खलु कदाचिदस्मभ्यं रोचते भवतीनामयं प्रकारः।

गोपिकाः—(साश्रमङ्गुष्ठनखेन[4] भुवं विलिख्य) पाणणाध जं करेहि तं करेहि केअलं सच्चं वुच्चिम्ह।

प्राणनाथ ! यत् करोतु तत् करोतु, केवलं सत्यम् ब्रूमः][5]

(संस्कृतमाश्रित्य)

पयोऽन्तरेण क्व पयोरुहं भवे
क्व वासरं वारिजबान्धवादृते।
गृहस्थधर्मः क्व मनोभवं विना[6]
क्व वा[7] वियोगात्तव[8] जीवनं च नः॥ २९॥

(इति दैन्यं नाटयन्ति)

श्रीकृष्णचन्द्रः—(सप्रेमकरुणम्) अयि मदेकजीविता, मा रुदित मा रुदित। भवतीनां मात्रपरीक्षणाय मयैवं वैषम्य[9]माचरितम्। तत्कथयथ भवद्भिशुद्धभावेन नाथवानहं किं करवाणि[10]। तथा हि—

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1. कलकमेव in the Ms.
2. तुम्भ in the Ms.
3. Ms. does not give the Sanskrit rendering.
4. सास्रमङ्गुष्ठ० in the Ms.
5. Ms. does not give the Sanskrit rendering.
6. क्व वा in the Ms.
7. Ms. drops क्व वा
8. वियोगा तव in the Ms.
9. वैशम्य० in the Ms.
10. करणिव in the Ms.

युष्मासु प्रणयमयं मनो[1] मदीयं
स्वामाव्यं[2] भवति किमत्र वा निवेद्यम् ।
ज्योत्स्नासु प्रकटयति स्वयं प्रकाशं
साह्लादं जननयनं[3] प्रसिद्धमेतत् ॥ ३० ॥

गोपिकाः— (सानन्दाश्रम्)[4] पाणणाध ! कधं[5] तुमं विअ[6] भुविरअणं विण्णादुं[7] अरिहन्तु पसुववालिआ । जहिं मअणो विमूडो भविअ इरिसीओ तुम्ह[8] दासोओ अम्हे[9] दुम्मदि । तदोतंपराभविअ भवं अम्हे परित्ताअदु[10] ।

[प्राणनाथ ! कथं त्वामिव भुवि रत्नं विज्ञातुं अर्हन्तु पशुपबालिकाः । यत्र मदनो विमूढो भूत्वा ईदृशीः तव दासीः अस्मान् दुनोति । ततस्तं पराभूय भवान् अस्मान् परित्रायतु ।][11]

श्रीकृष्णचन्द्रः—अयि प्रियसख्यः । संप्रति रासक्रीडारसवर्षेण भवतीनां सर्वमनोरथसरितं पूरयामि । (इति गोपिकाभिः सह रासक्रीडां नाटयति, आश्लेषैर्नखरक्षतैः ।) (नेपथ्ये, पुष्पवृष्ट्यनन्तरम्) ।

अयं रासक्रीडारसिकहृदयः श्रीव्रजवधू—
यथा गोपीगीतैर्नटयति तथैताश्च मदनम् ।
अहो शिक्षत्येव[12] स्फुटमनुनटन्भूषणगणः
स्वनैर्व्याख्यात्यासां प्रतिनियतगीतस्वरगतीः ॥ ३१ ॥

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1. प्रणमयमनो in the Ms.
2. स्वा भाव्या in the Ms.
3. जन-नयं (?) in the Ms.
4. सानन्द्रास्तं in the Ms.
5. कः in the Ms.
6. तुम्भ वेअ in the Ms.
7. विएणादुं in the Ms.
8. तुम्भ in the Ms.
9. अम्भ in the Ms.
10. परिभाअदु in the Ms.
11. Sanskrit rendering is not in the Ms.
12. शिक्षत्वेव in the Ms.

अपि च—

कति कति वरवध्वः सन्ति नेह त्रिलोक्यां
व्रजपुरवनितास्तु प्राप्नुवन्त्येव भाग्यम् ।
यदधरमधुलाभाद्विभ्रता दासभावं
वन वत हरिणा या रासगोष्ठ्यां रमन्ते ।। ३२ ।।

श्रीकृष्णचन्द्रः—(श्रुत्वा गोपिकाः प्रशस्य) अयि गुणवत्यो ! भवतीनां रासक्रीडावैदग्ध्यं प्रशंसन्ति वैमानिक्यो देवतावनिताः । किमतःपरं प्रियमस्तु ?

गोपिकाः पाणणाध । इमादो परं किं पिअं भोदि तधा वि एदं भोदु ।

[प्राणनाथ ! अस्मात् परं किं प्रियं भवति । तथापि एतत् भवतु ।][1]

(संस्कृतमाश्रित्य)

भवतु भवति प्रेमास्माकं महोत्सवचन्द्रमा
तव गुणगणस्तोत्रं भूयात्सदास्यरसायनम् ।
वहतु पृथिवी सुस्थावस्थां त्वदीयभुजाविता
सुखमयसुधातोषं देवद्विजाश्च वितन्वताम् ।। ३३ ।।[2]

अनादिकविना विरचितं समाप्तमिदं रासगोष्ठीनामरूपकम्[3] ।

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1. Ms. does not give the Sanskrit rendering.
2. The Ms. writes रासोत्सवो नाम प्रथमोऽङ्कः in between the verse 33 and the colophon line indicating the end of the play. But since the Goṣṭhi-rūpakam consists of one act only, it is redundant to name the same as 'the First Act' (or प्रथमोऽङ्कः).
3. The following lines written by the copyist occur at the end of the manuscript :

[श्री । श्रीशः शरणम् । चिन्तामणित्रिपाठिना लिखितमिदं रूपकं समाप्तम् ।।

पुरुषो मानसञ्जाता मधुपा मधुरागिणः ।
अत्र क्रियापदं गुप्तं बुधैरपि न बुध्यते ।।]

रासगोष्ठीरूपकान्तर्गतश्लोकानामक्षरानुक्रमणिका

Appendix—B

मणिमाला—

श्लोकानामक्षरानुक्रमणिका